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## MR. FRIEDSAM-BUYER OF FAMOUS DURER

New York Collector Is Purchaser of  
"The Savior" and of Quentin Matsys'  
"The Rest on the Flight Into Egypt"

THE AMERICAN ART NEWS is able to announce that Mr. Michael Friedsam is the purchaser of the two important old masters mentioned last week as having been acquired by a New York collector, through the F. Kleinberger Galleries, and which were recently brought to this country from Germany. One of them is "The Savior," by Albrecht Dürer (1471-1528), a famous work by that master, and the other is "The Rest on the Flight Into Egypt," an equally well known example by Quentin Matsys (1460-1530).

These two treasures, primitives of the German and Flemish schools, still further enrich a collection which is already one of the most important in the United States, both as regards numbers, scope and intrinsic artistic merit.

Mr. Friedsam is building a new home on the south side of Sixty-eighth street, near Park avenue, which in reality will be a palace of art. It is especially designed to be a home for his art collection and will contain commodious galleries for the display of his paintings. When the building is completed and the works installed, which will probably be next April, art connoisseurs undoubtedly will be surprised at the importance and scope of Mr. Friedsam's collection.

Reproductions of "The Savior" and "The Rest on the Flight Into Egypt" will be found on page 6 of this issue of THE AMERICAN ART NEWS.

## Louis Gillot Is Here to Paint

### Arms Conference for France

WASHINGTON—Louis Gillot, a French artist who came to Washington as a member of Premier Briand's party, has been commissioned by the French government to paint a picture of the delegates to the arms conference in session, which is to be hung in one of the national galleries in Paris. He has attended all of the sessions, making sketches of the different officials preparatory to the work, and also has had private sittings with some of the more prominent delegates.

M. Gillot has received an order from the French Ministry of Fine Arts for a painting of the ceremonies at Arlington when the unknown American soldier was buried. He has painted many canvases on war subjects in France, and also at the command of George V. has done three pictures of the King's coronation.

## Ruotolo's Caruso Bust Accepted

### Instead of the One from Italy

Onorio Ruotolo's bust of Caruso was finally accepted by the Metropolitan Opera House instead of the one by Felipe Ciffariello, a sculptor in Italy, who was commissioned to make a bust as a result of a popular subscription fund by an Italian-American newspaper. Ruotolo is a New York sculptor. The Lega Musicale Italiana, of which the tenor was honorary president for life, contracted with Ruotolo to make the bust which has been accepted.

The bust, which is of heroic size in bronze, plated with gold, stood on the stage during the presentation ceremonies, and the widow of Caruso occupied a box. The bust will hereafter adorn the foyer of the opera house.

## Mr. Deering Brings 300 Cases

### of Art Objects from Spain

Charles Deering, American art collector, who lived for a number of years in Southern Spain, has given up his castle there and has returned to this country to remain permanently. He brought back three hundred cases of art objects, which he intends to place in his home in Miami, Florida.

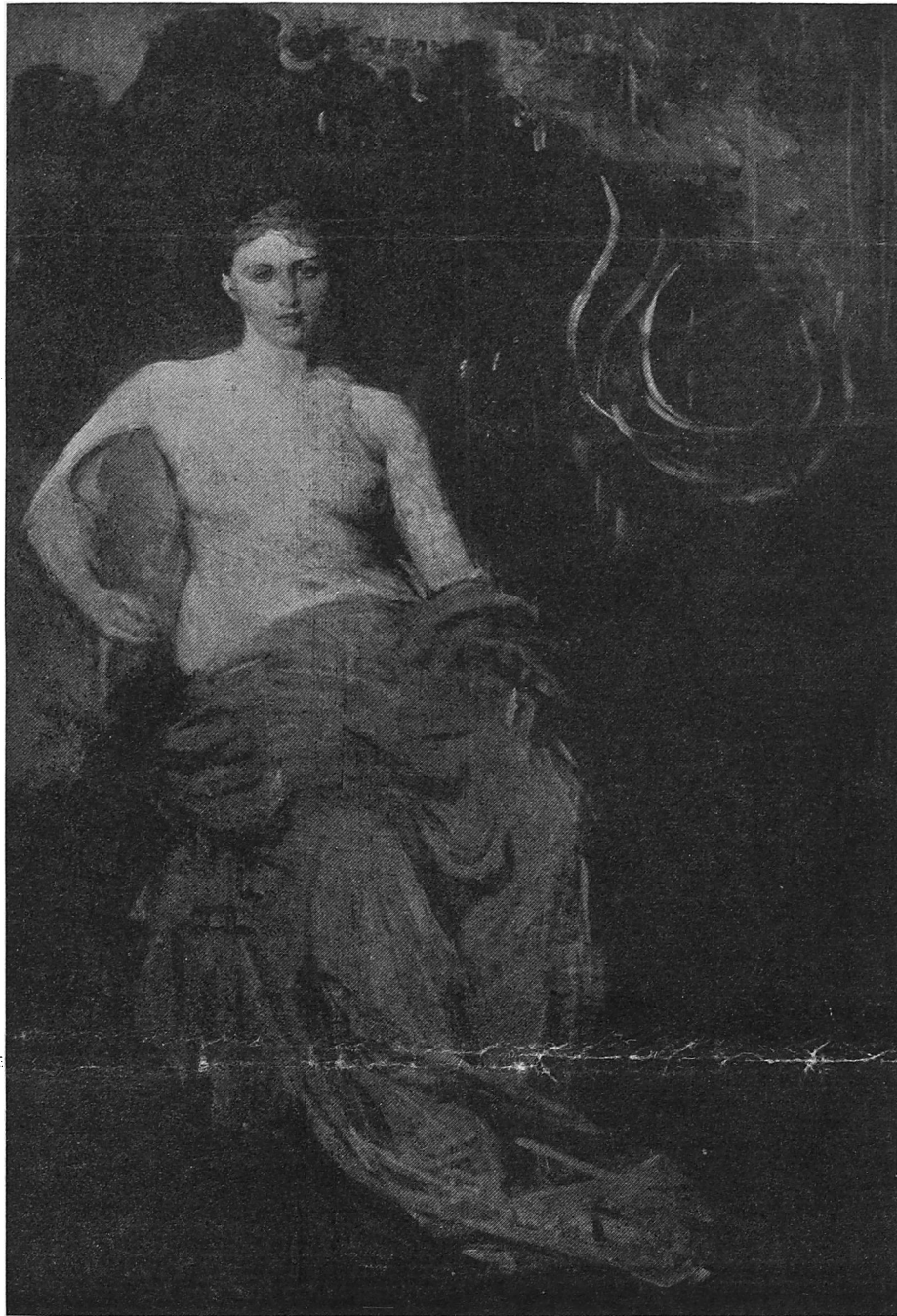
## Bartlett Makes Statue of Agassiz

Paul W. Bartlett has designed a statue of Professor Alexander Agassiz, which will be erected at the Calumet and Hecla group of mines in Michigan. The statue is a seated figure, six feet, nine inches high, and is being cast in Baltimore in copper from the mines Agassiz discovered.

## Paris to Have a Henner Museum

PARIS—The relatives of Henner, whose pictures have gone somewhat out of fashion nowadays, have bought the house which belonged to the artist Dubufe, at 41 Avenue de Villiers, for a Henner museum.

## A Feature of the Thayer Memorial Show



"FIGURE" By ABBOTT H. THAYER  
In the Thayer Memorial Exhibition, Milch Galleries, December 5 to 31.

## ARTISTS TO START CO-OPERATIVE STORE

League of New York Artists at Mass Meeting Decides to Launch Project—  
Membership Open to Graphic Workers

More than 250 members of the League of New York Artists attended the first meeting of the season last Friday night at the National Arts Club. Two important actions were taken. One was to open the membership of the league for workers in the graphic arts, instead of for painters and sculptors only, and the other was to authorize the starting of a co-operative artists' supply store.

The executive secretary of the league, Mr. Julian Bowes, was empowered to lease quarters and to start the co-operative store. He will have the assistance of Miss Harriet H. Masterson. The enterprise will be run on a cash basis and discounts will be given only to members of the league. In this connection, the yearly membership fee was raised to \$10 per year.

The chairman of the league, Mr. Howard Giles, presided at the meeting. Mr. Bowes outlined at length his plan for the co-operative store.

## Fort Wayne Art School Founded

FORT WAYNE, Ind.—The Fort Wayne Art School and Museum has been incorporated. Theodore F. Thieme presented a large house and lot to the city a year ago, with the condition that \$25,000 be raised for establishing an art school. This amount has now been subscribed. Mrs. Max Fisher is president, and Miss Katherine Hamilton, secretary.

## Salon Refuses to Pay Extra Tax

PARIS—The Salon d'Automne refuses to pay the 6 per cent. tax on entrance fees plus the 10 per cent. poor rate claimed by the Exchequer and has put its case in court.

## AN EXPECTED HONOR FALLS ON MR. TUCK

American Who Changed His Mind and  
Gave His Art Collection to Paris Is  
Made Commander of Legion of Honor

PARIS—Mr. and Mrs. Edward Tuck, who have donated their collection of works of art to the city of Paris, have been promoted to the ranks of commander and officer in the Legion of Honor, respectively. —M. C.

[EDITOR'S NOTE—Mr. and Mrs. Edward Tuck, just before the war had proposed to give their art collection to Concord, N. H. Plans for a building had been completed and boards had actually been set for the excavations. The Tuck fortune is derived from America.]

## Strange Outburst of Prudery

### Bars a Nude at Paris Auction

PARIS—By order of the police commissary, a nude by Mlle. Charmy was not allowed to be put up for sale at the Hotel Drouot on the grounds that it was an offence to public morality. This picture was exhibited at the Salon d'Automne without shocking any one and is not more nude than any other of the thousands of nudes exhibited in Paris, where a complete state of nature has been the rule on the music-hall platform for years past.

## Thomas Moran Still Painting at 85

Thomas Moran, now eighty-five years old, recently made the trip from California, where he has lived for several years, to New York. He returned to the coast last week and declared he would spend the winter painting. He says his health, almost despaired of last spring, is quite restored.

## LOTOS CLUB HOLDS MURPHY MEMORIAL

Private Collectors Supply Seventy-Five  
Examples For Exhibition of Work  
by the Great American Landscapist

The seventy-five examples of the work of J. Francis Murphy which comprised the Memorial Exhibition given by the Lotos Club, November 26 to 29, represent the highwater mark of a genius that has added much honor to American art.

This typically American artist worked out his own style through a synthesis of two methods—that of the Impressionists, who placed pure colors side by side to create vibration, and that of the old masters, whose radiance of tone was the result of placing one color over another. The effect in Murphy's case was to gain the richness of tone and depth of atmosphere that are his distinguishing characteristics.

Among the pictures shown, the majority were of his favorite season, Autumn, and it was interesting to compare the various pictures bearing the title, "Indian Summer." One was refulgent with yellow, softened in the inevitable haze, and touched here and there with the fiery blaze that suggests the presence of sumac. Above this picture was another, silver in tone instead of gold. Three others bore the same title, one of them showing a line of slender trees extending across the center of the picture like a delicate screen—a favorite arrangement, for one meets it again and again in Murphy's work. Another example was the "Road to an Old Farm" in which a row of trees seemed to have barred the progress of an almost overgrown road.

"November Grays," which won a gold medal at the World's Fair in Chicago, was typical of a period when Murphy painted in deeper tones and outlined his trees more sharply. Next to it hung a picture of a later date. "The Russet Season," in which a clump of trees in a level field, an often repeated subject, suggested foliage back of foliage with little definition of individual form. His process of simplification here reached a high point.

"October Landscape," which won the silver medal at the Pan-American Exposition with more pronounced green tones than he generally painted, and "In the Shadow of the Hills," which was awarded the Inness medal at the National Academy of Design in 1910, were also shown.

Collectors and art galleries who have loaned their pictures for this exhibition are: Charles D. Baldwin, Dr. F. Whiting, Burton Mansfield, C. L. Buchanan, the Macbeth Gallery, Arthur H. Harlow, C. S. Band, Knoedler & Co., Louis A. Lehmaier, J. E. Beaufort, Howard Young, George Barr McCutcheon, James G. Shepherd, E. L. Lueder, Dr. H. C. Scobey, Milch Galleries, L. Ettlinger, George S. Palmer, William A. Clark, E. W. Sinclair, the John Levy Galleries and H. Somers.

## Miss Herter's Decorative Portraits

Paintings by Christine Herter, shown at the Kingore Galleries until December 17, include the portrait of the Kneisel Quartet which was painted for the Institute of Musical Art. The four musicians with their instruments offer a difficult problem in arrangement, and it is a tribute to Miss Herter's art that she has been able to solve it so successfully. By giving the picture great height above the four seated figures and painting them against a tapestry background she achieves the decorative quality of well balanced composition which is so marked in all her work.

The portrait of Mary Dows Herter shows her standing as though just risen from her chair, with the rich blue of her gown accentuated by a neutral background. A group of five nudes are of exceptional beauty, with their glowing flesh tones and softness of outline. Bathers whose shoulders are flecked with sunlight, or who lie in shadow in front of some sunny pool, are subjects which under her brush become radiant with life and warmth.

## In Memory of a Modernist

At the Anderson Galleries, until Dec. 10, is a memorial exhibition of the work of Frederick R. Shaler, who was regarded abroad as the greatest Modernist to come from America. Indeed, certain Italian critics, after his memorial exhibition in Rome in 1918, a year after his death, hailed him as "the most intelligent and highly developed representative of the Modernist movement, noting especially his masterly and revealing use of color." And yet Shaler, until he went abroad five years before his death, made his living doing commercial art work. He was a pupil of the Art Students League in New York and his favorite teacher was Frank Vincent Du Mond.

The 124 examples in this exhibition reveal the best that is in Modernism—its decorative use of color and mass and its seeking for es-

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sentials in form. In this connection it is interesting to quote from Villa Faulkner Page's "foreword" to the catalogue:

"His was a profound simplicity, a passion for discarding all non-essentials which should conceal life and its laws. It manifested in him as a fidelity to truth wherever existing and as a frankness painful at times. It spoke in his words: 'So long as I am square with myself I can stand any censure.' To this also may be traced psychologically the quality which made him the superb draughtsman. The innate self-reliance which made him a certain strength to so many is felt in his reiteration: 'I shall need no one to tell me when I have produced a perfect unit—I shall know.'"

Those who sincerely wish to understand Modernism should not miss the Shaler exhibition. A sympathetic study of "The Bathers," "The Hound" and "The Italian Village" will reveal exactly what it meant to Shaler and to those who have turned to Modernism for aesthetic enjoyment. There is even a breath of Puritanism in the show. The desperate and sardonic devilry of those diabolical French extremists is absent.

### Better Sculptor Than Painter

As a portrait painter Emil Fuchs is an excellent sculptor. If the twenty-four examples of the latter branch of his art made up the total of his present exhibition at the Knoedler Galleries, the display would be wholly praiseworthy. But he has included twenty-two portraits in oil, and these are another story. Their frequent crudities of color and occasional lapses of drawing are disturbing.

The best of the paintings is that of a Japanese, Mr. Kobayashi, and, strangely enough, the best of the portrait busts is that of the same sitter. A pink marble "Tamara" is very charming. The exhibition will last until December 12.

### Louis Metcalfe's Interiors

A number of water colors of interiors by Louis Metcalfe at the Kingore Galleries until December 10, are of exceptional interest to the interior decorator. Many of them are of actual homes, such as that of the dining room of Mrs. Harry Payne Whitney and a living room in the residence of Mrs. Stanford White. Another of the wall in the Boston Public Library, shows Sargent decorations.

### Guild of American Painters

Each of the fifteen members of the Guild of American Painters contributes two paintings to the Third Annual Exhibition of their work at the Babcock Galleries, until December 10.

G. J. Stengel's "September Afternoon" shows a broad sweep of pale sky with clouds only vaguely outlined. Similar in feeling is Henry S. Eddy's "Twilight," with its trees fading into the dusk. William Starkweather's "Grandmother's Garden" intensifies the sunlight on the white house in the background with the dark foliage of the tree in front of it.

A small painting, "Winter," by Richard Kimbel, is one of the most pleasing in the exhibition and is full of the color of a crystal

clear day, with red and green houses brilliant against snow. George Pearce Ennis is represented by "Incoming Fishermen," with their sails spread among the whitecaps of the harbor. Sela Mayer's "Along the Pond" has marked individuality, with its hard, clear light. "Pierrette," by Arthur R. Freedlander, portrays a girl with steady searching eyes and is painted with definiteness and precision.

John E. Costigan's "Study of the Sky" is spirited in execution. The thickness with which he applies his paint is never allowed to interfere with his delineation of form. H. Vance Swope, Frank Hazell, Walter Farndon, G. L. Berg, F. K. Detwiler, Oscar Julius and Ernest D. Roth are the remaining contributors.

### Burty Turns From Cubism

The oils, water colors and drawings, by Frank Burty at the Brummer Galleries, until December 24, are his first exhibition in New York since 1914. These examples, comprising his most recent work, are not marked by the Cubist tendencies then evident. Though both American and French by parentage, and born in America, Mr. Burty has lived the greater part of his life in France, and for the last few years has been painting at Céret, a village in the Pyrenees.

A typical landscape shows a village against a hillside with its roofs rising in steps to meet the trees which come part way down the mountain. In the foreground a man is driving oxen across a field. The brown which dominates the picture is relieved only by the narrow strip of blue sky seen above the hills. Burty's pictures, which are not colorful, are marked by firmness of line and definite form which invest them with the simplicity, dignity, even austerity, of this little Catalan town.

### Hoftrup Both Strong and Subtle

In the exhibition of paintings by J. Lars Hoftrup at Mrs. Malcom's Gallery, until December 10, is his "January Twenty-first" which was hung in the Academy last year. It is a snow scene of a village street where the long sloping roofs of three red houses are banked with snow. Above them the bare branches of the tall elms interlace. The intense light reflected from the snow and the clarity of the atmosphere are indicated with a sure touch.

The only water color in the exhibition, "A Wet Day," is a study in blue-gray which is rich in atmosphere.

Some of the smaller paintings are especially pleasing, such as "Romance," which is a little white house in the woods with bare trees tracing delicate outlines against it. Some of the subjects are painted broadly, with strong contrast of line and color, as in "The Golden Cloud" with its pine tree showing sharply against the cloud bank. Others are very subtle in coloring, such as "The Bridge," a study in silvery grays.

### Colbert's Indian Myth Subjects

Indian myth and legend find interpretation in the oils, water colors and crayon sketches of F. Overton Colbert, a Chickasaw Indian, at the

(Continued on Page 12)

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### COMEDY OF ERRORS IN PRIZE AWARDS

Juries at Academy and Chicago Institute  
Both Guilty of Humorous Mistakes in  
Picking Winners at This Year's Shows

One more mistake has been added to the comedy of errors that has marked this year's awards both at the National Academy in New York and at the annual exhibition at the Chicago Art Institute. The Altman first prize of \$1,000 was awarded by the Academy to Carl Rungius, and then taken away from him, because it was discovered that he had been born in Germany, and Ernest Blumenschein got it. Then Arthur P. Spear, who had been given the Isidor gold medal, was awarded the second Altman prize of \$500, in place of Blumenschein.

Now it has been discovered that Mr. Spear would not have been eligible for the Isidor gold medal, because he is more than thirty-five years of age. But the rearrangement of prizes automatically corrected this error, for George Lawrence Nelson, who was given the medal instead of Mr. Spear, is young enough to hold on to it.

On first hearing of the award to him of the Isidor medal, Mr. Spear, who knew that he was ineligible though the jury didn't, had said, "If it were a money prize, I think I would dress up like little Lord Fauntleroy and claim it."

There is a disappointed Japanese named Shimizu, however, who has not been compensated for the mistake of the Chicago jury of awards. The jury gave him the Peabody prize of \$200, but the trustees of the institute held a meeting and disqualified him as an alien.

### New Maunsbach Portrait Has Fine Simplicity



PORTRAIT OF MRS. EDMUND H. COLE By E. C. MAUNSBACH  
 On view at the Ainslie Galleries, 615 Fifth Avenue.

Eric Christian Maunsbach, a young American artist who was born in Sweden, was a pupil of Anders Zorn, and has painted a number of portraits, some of which were exhibited at the Ainslie Galleries last February. Since his first exhibition four years ago at the Touchstone Galleries, Mr. Maunsbach was with the American Expeditionary Forces and brought back

with him from France a number of war sketches, many of them made under fire. The portrait of Mrs. Edmund H. Cole, now on exhibition at the Ainslie Galleries, is characterized both by simplicity and distinction. Noticeable also is the softness of line that never becomes indefinite. The subdued tones of the dress and background are a foil for the blonde radiance of his subject.

### PRESIDENT HARDING PRAISES ART CENTER

Says it Aims at "Intelligent, Helpful  
Direction to the Artistic Taste and  
Creative Genius of the Country"

President Harding has approved the work of the Art Center in a telegram to Mrs. Ripley Hitchcock, in which he says: "Your organization aims at intelligent, helpful direction to the artistic taste and creative genius of the country, a task in which it will find a large and fruitful field."

The officers and members of the Center, at 65 East 56th street, adopted resolutions of appreciation. It was declared that the Center's aim was "the practical application of art to industry, utilizing the artistic taste and creative genius of the country in the every-day affairs of life."

William Laurel Harris, managing director, made a speech in which he said:

"We have today an opportunity of really creating a national art that will be of the people, by the people and for the people. Without such an art democracy remains incomplete, because art and beauty are necessities. Machinery must now be utilized to meet the home-making requirements of America's vast population. The skill, taste and refined judgment of artists, artisans and designers can be made the immediate personal possession of the majority of our people through the united action of industrial leaders, statesmen and all our workers in the varied handicrafts and trades."

"We plan to advance the decorative crafts. Every believer in the economic value of art and industry should join with us in making triumphant this new expression of grace and beauty for our country."

### Rouen Museum Gets a Sargent

ROUEN, France—The museum of the town of Rouen has come in for a portrait by John Sargent, presented by the artist Jacques E. Blanche.

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## COROT'S "HAMLET" IS SHOWN IN NEW YORK

Included in Group of Barbizon and Impressionist Paintings From Montaignac Collection, Brought From Paris

Lovers of the Barbizon and Impressionist schools of painting are enjoying the exhibition at the galleries of P. Jackson Higgs, 11 East Fifty-fourth street, of a selection of thirty-eight pictures from the M. I. Montaignac collection, of Paris. These works, with others, were offered at auction in 1917 at the George Petit Galleries in Paris, but, on account of war conditions then prevailing, failed to bring the prices demanded and were withdrawn. They have now been brought to America to be shown to collectors.

One of the features is Corot's "Hamlet," a work which figured in the Corot sale in 1875, following the master's death. It is a landscape, revealed in the morose light of early morning, before sunrise, and in the center, near a group of woods, are the figures of Hamlet and Horatio, standing by Ophelia's grave. A much smaller Corot is "Les Nymphes," a preliminary painting for the central group of the immortal "Dance of the Nymphs" in the Louvre.

There are three worthy examples of Courbet, including a typical and large "Le Moulin à Eau, Vallée d'Ornans" and a smaller but even finer "Puits Noirs, Ornans."

"Danseuses Vertes" is a charming ballet subject by Degas. "Une Femme Toreador" is equally typical of Manet, and by Monet are three good examples, including "Falaise de Fecamp," very beautiful of color, and "Belle Isle—Effet de Soleil" with pointed rocks suffused with sunlight and protruding from a choppy deep green sea.

There is a very attractive Pissarro, "Le Moisson," a haymaking scene; a typical Renoir, "Baigneuse Assise," and three good Sisleys, all of them river scenes, characterized by wonderful atmospheric quality. Albert Besnard is represented by a light hued "Sur le Lac."

There are a few old masters in the collection, most notable being a Fragonard, "Les Blanchisseuses," charming and beautiful in subject, and "Sketch for the Wall Painting in the Palazzo Durazza, Genoa" by Paul Veronese.

## Boston Has a New Art Gallery, Under C. E. Cobb's Management

Boston has a new art gallery. Under the supervision of C. E. Cobb, the firm of Irving & Casson-A. H. Davenport Co. have installed a finely equipped exhibition room on the eighth floor of their handsome stone structure in Copley Square. Important American and European paintings and etchings, mezzotints and prints will be shown, and special exhibitions will be hung anew every two or three weeks.

At present Mr. Cobb is showing a fine lot of old paintings, of which there are examples by Kneller, Mignard, Dobson, Van Haarlem, Joshua Reynolds, Peter Lely Beechey and Nathaniel Dance. In the print room are a miscellaneous group of etchings by such men as Brangwyn, McBey, Fitton, Winkler, Hankey, Blampied, Soper, Menpes, Platt, Pennell, Kinney and Andre Smith.

Mr. Cobb is the oldest man in point of service now in the picture business in Boston. He started in 1872 with the old picture house of Elliott, Blakeslee & Noyes on Tremont street, where Noyes Bros., haberdashers, now are. Years later the firm was changed to Noyes & Cobb, and up to last year Mr. Cobb had his own store in Boylston street, Boston. Mr. Cobb has made numerous trips to London and Paris and is particularly well informed on prints.

## Miss Dreier Studies Chinese Art

Katherine Dreier, founder of the Société Anonyme, has been in China since early summer. She is at present in Peking where she is studying Chinese art. Later she will go to India, thence to Europe and will return to this country next spring.

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## 99 FRENCH PICTURES GIVEN TO AMERICA

"Committee For the Diffusion of Modern French Art in Museums of the United States" Adds 28 to 71 Already Donated

The "Comité de Diffusion de l'Art Français Moderne dans les Musées des Etats Unis," which had already given to museums in the United States and Canada seventy-one works by living French artists, this year, is now ready to bestow twenty-eight more paintings.

The committee is composed of Messrs. Albert Blum, Albert Bréton, Pierre Cartier, Durand-Ruel, Lucien Jouvaud, Otto H. Kahn, Williard V. King, Eugene Meyer, Emile Roy, Mortimer L. Schiff, Louis Thomas and Felix Wildenstein.

Of the newly presented paintings one, entitled "Terrassée," by Mammeri, Mussulman artist, is a gift from Marshal Lyautey, French representative in Morocco. Another, "Le Port de Mornac," by Boucart, offered by Mr. Utard, was one of the successes of the French salon of 1920. Mr. Kahn is the donor of the others. The artists represented are:

Emile Bernard, Gir, Jeanes, Barthélemy, Marguerite Cahun, Charles Duvent, Etienne Terrus, Jacques Simon, Pierre Brisaud, Seevagen, William Malherbe, Hugues de Beaumont, Savin, Schaffler de Guinhal, Jousset, Mme. Lenoix, Delfau, Grassin, E. Robert, Steinlen, Bernard Naudin, du Gardier, Delacroix.

Bernard, whose name heads the list, is represented by "Arabe à la Derbouka." He was the companion of Gauguin at Pont Avon. Grassin lost an arm in the war and learned how to paint with his left hand. Steinlen and Naudin are famous French designers. Mr. Kahn has given other important paintings to American museums, including "Les Orphelines," by Bernard Boutet de Monvel, to the Pennsylvania Museum, Philadelphia.

## Rare French Period Furniture in General Horace Porter Auction

Antique French furniture suitable for museum pieces, with ormolu and bronze mountings and rare panels of Flemish, French, and Italian tapestry, are included in a collection from the estate of General Horace Porter, former Ambassador to France, with additions from a country home in Long Island, which is to be dispersed at auction at the Plaza Art Rooms, Dec. 6 to 10. Needlepoint chairs and sofas and Aubusson suites in the different Louis periods are among the furniture. There are Aubusson and Savoniere rugs and carpets, as well as a few Persian and Chinese. Bronzes, suits of armor, harps, screens, clocks of historical value, china, porcelain and other objects of art are included.

A collection comprised of jewelry, furs, paintings and a chest of sterling silver from the estate of Emma S. Heyn will also be sold.

## Chinese Student Wins a Prize

PHILADELPHIA—For the first time in the history of the School of Fine Arts of the University of Pennsylvania, a Chinese student has been named among the winners of the Beaux Arts competition. He is Pin Chau, an architectural student. A first medal was awarded to him, the subject of competition being "A Naval Pantheon," commemorating the achievements of the American navy.

## DICKENS-THACKERAY LIBRARIES AT AUCTION

Sayre and Van Duzer Collections, to Be Sold at the Anderson Galleries, Contain Rare MSS. and Other Relics

Thackeray and Dickens enthusiasts will have an opportunity to add to their collections early in February, when an auction sale of the collections of Henry Sayre Van Duzer, of New York, and Dr. R. T. Jupp, of London, will be held at the Anderson Galleries.

The Thackeray library is "the result of the pleasant pastime of twenty-five years," as its owner, Mr. Van Duzer, states in the opening lines of his bibliography, published two years ago. It contains not only rare first editions, but also the periodicals in England and America in which first appeared Thackeray's writings. Manuscripts, original drawings, and autograph letters are included.

There is also a marble bust of Thackeray, a replica of the one made by Baron Marchetti in 1865 that was placed in Westminster Abbey, after changes had been made in the original by H. Wehner in 1900, at the suggestion of Major Lambert, and with the approval of Lady Ritchie.

A fine portrait of the author, painted from life by Lord Leighton, probably about 1860, and a full-length portrait of Thackeray, painted by himself in the manner of Dighton, and signed in full, "W. M. Thackeray," are among the treasures.

The Dickens Collection of Dr. Jupp consists of first editions, including a remarkable "Pickwick"; the rare "Gad's Hill Gazette," pamphlets and speeches, Dickens' own memoranda book, and one hundred and sixteen autograph letters by him, from Thackeray, Stevenson, and others. There are also portraits of Dickens, and playbills relating to the various adaptations of his works.

## Rare Armor in a Sale in London

Expected to Attract Specialists

LONDON—An exceptionally fine and homogeneous "Maximilian" suit of armor and an exquisitely decorated "manteau d'armes" are among the many items of special interest in the sale of armor and weapons which Sotheby, Wilkinson & Hodge are holding on December 7. The collections of Dr. Ferdinand Forster and Captain Luttrell Byrom are to be sold, and it may safely be assumed that every specialist in old armor will be represented in the salesrooms on this occasion.

## Remington Pictures Saved in a Fire

OGDENSBURG, N. Y.—Paintings and sketches by the late Frederic Remington, and a large collection of Indian curios escaped destruction in a fire that destroyed the Public Library. The art works and curios were in the library vaults. When the vaults were opened after the ruins had cooled, the contents were found intact. The fire loss was \$100,000. The artist spent his boyhood here and the collection was presented to the library by his widow.

## Makes a Bust of Charlie Chaplin

Claire Sheridan recently returned from Los Angeles, Cal., where she modeled a portrait bust of Charlie Chaplin. Another of her recent works is a presentment of Miss Spence, president of the Spence School, in her academic robes. Mrs. Sheridan has taken a studio in the Gainsborough.

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# "INTIMATE PAINTINGS" *from the* MACBETH GALLERIES



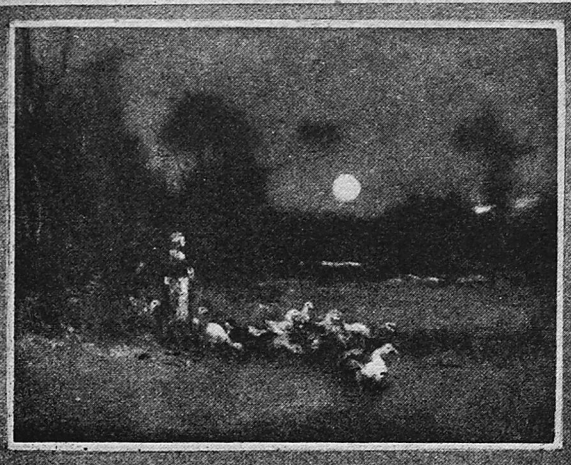
"Autumn," J. Francis Murphy, N. A.  
12" x 16"—\$1,200



"Awakening of Day," Bruce Crane, N. A.  
14" x 20"—\$1,200



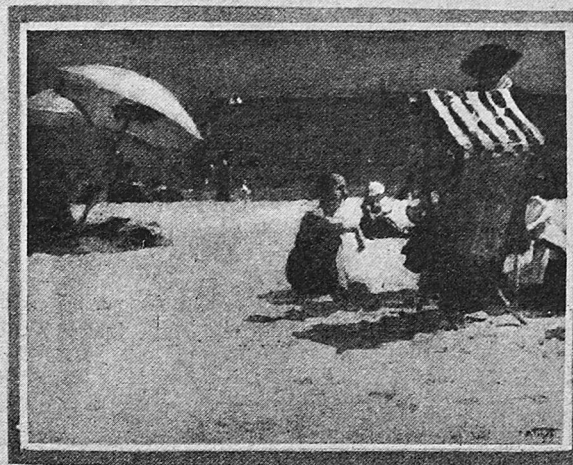
"River and Trees," Henry W. Ranger, N. A.  
12" x 16"—\$500



"The Goose Girl," Elliott Daingerfield, N. A.  
12" x 16"—\$750



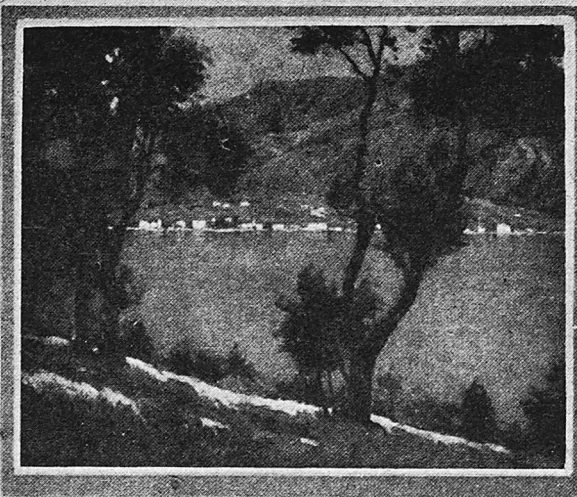
"Autumn Leaves," Blenden Campbell  
16" x 20"—\$350



"A July Day," Edward H. Potthast, N. A.  
12" x 16"—\$300



"Fleeting Light," Ben Foster, N. A.  
18" x 22"—\$500



"June Morning, Lake Como," Chas. Warren Eaton  
20" x 24"—\$500



"Twilight Glow," Gardner Symons, N. A.  
16" x 20"—\$600



"The Japanese Girl," Gari Melchers, N. A.  
14" x 12"—\$1,600

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"Girl Sewing," Ivan G. Olinsky, N. A.  
16" x 12"—\$350

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## AMERICAN ART NEWS

Editor - - - PEYTON BOSWELL  
 Manager - - - S. W. FRANKEL  
 Advertising Manager - C. A. BENSON  
 Peyton Boswell, President; S. W. Frankel, Treasurer;  
 C. A. Benson, Secretary.  
 Phone: Murray Hill-9403-9404.

PUBLISHED BY

THE AMERICAN ART NEWS CO., Inc.  
 786 Sixth Avenue, New York

Entered as second-class matter, February 5, 1909,  
 at New York Post Office, under the Act,  
 March 3, 1879.

Published Weekly from Oct. 15 to July 1 inclusive  
 Monthly from July 1 to Sept. 15 inclusive.

## SUBSCRIPTION RATES

YEAR IN ADVANCE	\$4.00
Canada	4.35
Foreign Countries	4.75
Single Copies	.15

## WHERE AMERICAN ART NEWS MAY BE OBTAINED IN NEW YORK

Brentano's - - - Fifth Ave. and 27th St.  
 E. H. & A. C. Friederichs Co. - 9 Central Park West

## WASHINGTON

Brentano's - - - F and 12th Streets

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Albert H. Friedel - - - Burnet Building

## LONDON

American Art News Office - 17 Old Burlington St.

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## PARIS

Galerie Simonson - - - 19 Rue Caumartin

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Vol. XX DECEMBER 3, 1921 No. 8

## MR. NEVINSON AGAIN

The following letter from Mr. C. R. W. Nevinson appeared in the *London Morning Post* of November 15:

Might I correct a statement quoted by you from the Editor of *THE AMERICAN ART NEWS*, in which he states that "a year ago I had an exhibition of eighty pictures, and sold just five"? As a matter of fact I sold just three at that exhibition, though I notice he omits to mention that at my previous one I sold everything. The comparative failure of my last one was due to the strange, panicky, neurotic condition of last year's wealthy Americans, who, not content with the gold of Europe on their shoulders, still whined of poverty in their ferro-concrete palaces.

As an interesting sidelight on art criticism in America I would like to say that it was the Editor of *THE AMERICAN ART NEWS* who came to me and told me he was sorry he was unable to "write up" my show, as he liked it so much, but that my dealers had never inserted "advertisements" in his paper, and therefore . . . This illuminating sidelight on the art critic you quote explains his purely financial point of view, and the construction he therefore puts on my most unbusinesslike horror of America's adulation of the plumber.

Mr. Nevinson's "illuminating sidelight on the art critic you quote" is about as illuminating as a sack of black cats on a dark night, if one may be pardoned so old fashioned a figure. The whole art world knows (and surely Mr. Nevinson ought to) that the present management took control of *THE AMERICAN ART NEWS* on the first of last April, after the death of its former owner, long after Mr. Nevinson's exhibition, from which he sold three (not five) works. And the whole art world knows that *THE AMERICAN ART NEWS* is free from animus and prejudice. If ever there were a publication that honestly sought to be fair to all persons and all "isms" it is *THE AMERICAN ART NEWS*.

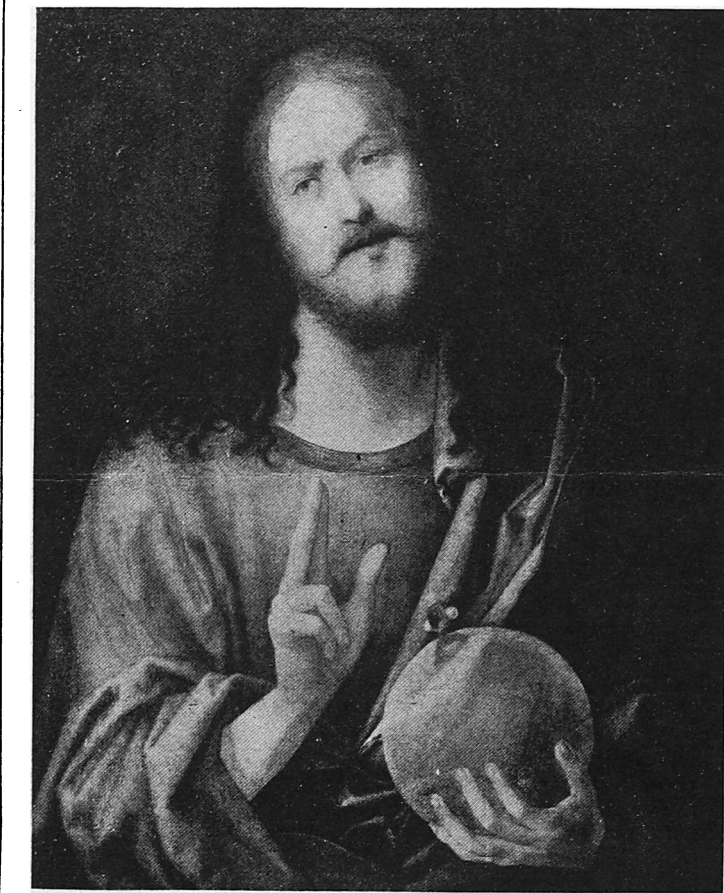
The fact is, we have no animus even toward Mr. Nevinson, but we do think he erred in judgment, and in good taste, when he asserted the Americans' idea of art is "the well appointed bathroom" and that their "Raphael is the plumber." We believe that his unfortunate interview was a case of "sour grapes," and it was in an effort to explain these "sour grapes" that we called attention to the pecuniary failure of his exhibition in New York.

How strangely inconsistent is Mr. Nevinson when he sneers at New York's "ferro-concrete palaces." When here he professed himself greatly inspired by New York's steel and concrete. He even expressed his feelings in pigment.

## GIFTS FROM FRANCE

The "Comité de Diffusion de l'Art Français Moderne dans les Musées des Etats-Unis" has announced that it will soon offer twenty-eight new paintings by French artists to American and Canadian museums, following its gift of seventy-one works made during 1921.

Far be it from anybody in these United States of America to make even a suspicious move toward looking a gift horse in the mouth, but may we suggest that this committee, both for the sake of France and America, make an effort to find examples of modern French art that are really vital? Such pictures are actual-



"THE SAVIOR"

By ALBRECHT DURER



"REST ON THE FLIGHT INTO EGYPT"

By QUENTIN MATSYS

Courtesy of the F. Kleinberger Galleries.

ly being produced in France, but it does not seem to be possible for "committees" to find them.

In the last seven or eight years several exhibitions of modern French art have been sent to the United States, but they were not representative of the living genius of the nation. They were made up of what is called "official French art," at the thought of which many a true Frenchman shudders.

A certain museum received a gift from this same committee within the last year, and the pictures were, on the whole, this same "official French art." Politeness precludes further comment. For the sake of both France and America, we ask that the committee try not to duplicate the performance of those officials in Paris who, in order to help young artists along, buy bunches of paintings at regular intervals and present them to the provincial museums, where they are embalmed as "official French art." Much better it would be if the committee sent, not twenty-eight, but three pictures—of the proper quality.

## First Number of "The Living Arts,"

## a New Nast Publication, Appears

The first number of *The Living Arts*, a new Condé Nast publication, announces in a foreword that its purpose is to express what the best minds of the age feel about all art—whether ancient, modern, or futurist—and "to be a true reflection of the present tendencies in their more traditional and durable aspects." The magazine is to appear every other month and is edited and printed in Paris under the direction of Lucien Vogel. The text is printed partly in French and partly in English, and the illustrations are reproduced by a variety of methods including lithography, wood engraving, etching and color printing.

André Suarès contributes "Le Soir d'Emmaüs" in dramatic form, and two poems bear the familiar names of Paul Valéry and Jean Cocteau. An article on the theater is by Henri Bidou. In English is the discussion of the work of Pequin, whose name is linked with that of Renoir and Cézanne. The art of the past is the theme of "The Landscapes of the Early Painters" by Gabriel Mourey, and sculpture finds representation in an account of the work of Despiau. A "Premier Menuet pour Piano" by Erik Satie is reproduced on the four last pages of the issue.

*The Living Arts* is also published in an all-French edition under the title "Feuilles d'Art."

## Prizes to Be Awarded for a Great

## Frieze for Missouri's Capitol

ST. LOUIS—Three prizes will be awarded for the best designs for the sculpture of a seventy-foot frieze on the portico of the Missouri State capitol. It has not been decided whether to award \$2,000 in cash for the first prize or to give the contract, amounting to about \$50,000, to the artist submitting the design of greatest merit. The second prize will be \$1,000 and the third, \$500.

Professor John Picard, of Columbia University, is chairman of the Art Commission for the decoration. The program for the competition is not yet completed.

—M. P.

## Studio Gossip

Helen Watson Phelps, who was the companion of Mrs. Georgia Timken Fry on her trip to China, where Mrs. Fry died, has now returned to her Sherwood studio, where she will resume her portrait work.

Howard Leigh is holding an exhibition of his recent etchings and lithographs at the Chicago Art Institute, through December 7. Later he will exhibit in Richmond, Ind. The artist has accompanied his exhibition and will remain in the West until February.

At the last meeting of the National Sculpture Society, held last month, Allan Clark was elected a member. One of his recent portraits is a bust of Frank Hutchinson Galloway, Jr. His studio is in Jersey City.

Robert Nisbet who paints at Kent, Conn., all year round, recently sold one of his winter landscapes to a New Rochelle collector. His "Winter Harvest" has also found a purchaser in New Rochelle.

Henry Salem Hubbell, for many years connected with the Pittsburgh School of Technology has resigned and is devoting himself to portrait painting. One of his latest works is a presentment of Dr. Stewart Stanley of Pittsburgh. He will hold a series of exhibitions through the west in January and February.

Arthur Freedlander gave a reception at his studio, 153 West 57th St., last Sunday to show a fine portrait of Mrs. Robert Leffingwell, of Chicago, and another of her young son. At his studio there were several other interesting examples of his figure work, done during the summer and autumn.

At his studio, 45 Washington Square, Stewart Reinhart recently completed a portrait of Mrs. Wardale McAllister.

Maurice Braun, who has been showing California landscapes in St. Louis, arrived in New York City on Dec. 1. He has opened a studio at 105 West Sixty-third street, where he will remain during the winter.

A. Phimister Proctor's statue of an Indian astride a rock, reaching toward a stream of water, has been placed in the New York State Park overlooking Lake George. The statue is in bronze, and is in memory of the many tribes of Indians who once roamed the Adirondacks. It is the gift of George D. Pratt, and was dedicated by the New York Historical Society.

John W. Fenton, one of the organizers of the New Rochelle Art Association, is represented in the winter show of the Academy by a still-life. A string of beads, a Paisley shawl and some pottery are grouped with fine effect and executed with delicacy and charm.

The Southern Art Association, of which Mrs. Roscoe Browne of Memphis, Tenn., is chairman, is endeavoring to compile a complete list of Southern artists, and has asked that the women's clubs of the various States co-operate with her by sending in names through the art chairmen of the State federations.

Alfred A. Waters, of Philadelphia and London, has brought from England an unusually varied and choice collection of European water colors, chiefly the work of English artists. Studies by himself of the thatched cottages of the midlands are included in the exhibit, which he will show in various cities.

Leopold Seyffert has left Philadelphia to take up his residence in Chicago. He will instruct classes in painting and drawing at the Art Institute.

## Obituary

## PETER GRAHAM

Peter Graham, R. A., who died at St. Andrews recently, was born in Edinburgh in 1836. He was elected an associate of the Royal Academy in 1877 and to full membership in 1881.

Graham was famous for his carefully painted Highland cattle on Highland bogs in checkered sunshine, and for his seagulls, painted with equal care, winging forever around the same sort of spongy cliffs. He was the last survivor of a group of painters who were pupils of Robert Scott Lauder in Edinburgh in the fifties. Orchardson, McTaggart, Paul Chalmers, Hugh Cameron, MacWhirter and Pettie were of this group.

Graham had a public as faithful to him as Miss Corelli's is to her, and even to the end his pictures could face the ordeal of Christie's without much wilting in price, while to many of his more gifted fellows Christie's in their later years was a nightmare. In the past two years landscapes by Graham have sold at Christie's for 640 guineas and 620 guineas.

## ERNEST WADSWORTH LONGFELLOW

Ernest Wadsworth Longfellow, artist, the second last surviving son of the poet, Henry Wadsworth Longfellow, died Nov. 23 at the Hotel Touraine, Boston. He was seventy-six years old the day before his death. The funeral was held from the Craigie House, 105 Brattle Street, Cambridge, which was his birthplace. The services were conducted by the Rev. Samuel A. Eliot, son of President Emeritus Eliot of Harvard.

Mr. Longfellow was graduated from the Lawrence Scientific School (Harvard) in 1865 and studied art in Paris. In 1868 he married Harriet Spelman of Cambridge.

Among his best-known landscapes and compositions are "Misty Morning," "The Choice of Youth," "Italian Pifferari," "Morning on the Aegean," "The Matterhorn," "Evening on the Nile," "First Love" and "Portrait of H. W. Longfellow."

## FERNAND KHNOPFF

Fernand Khnopff, painter, is dead at his home in Brussels, at the age of sixty-three years. He was a member of the Belgian Royal Academy. He exhibited frequently at the International Society's exhibition in London, was *hors concours* at the Paris salon, and at the Paris Expositions of 1889 and in 1900 he won silver medals. His mystical work was well-known throughout Europe, but his pictures were in less demand in recent years than formerly. His most celebrated picture was entitled "While Listening to Schumann." He was also a charming writer.

## W. ROBERT COLTON

W. Robert Colton, R. A., the English sculptor, is dead at his home in Kensington, London, at the age of fifty-four.

He was born in Paris, and educated in Paris and London. His early works were usually endowed with rather sentimental titles like "The Crown of Glory," "Tender Blossom," and "The Lily Soul and Lovelight." He did some designing for the applied arts, including enamels shown in 1894. In 1897 he exhibited his large statue, "The Image Finder," which is, on the whole, his best work. At the Paris International, 1900, he was awarded a medal.



## ACADEMY SHOW IS TRIUMPH IN HANGING

This Year's Committee Arranges Pictures So That Their Color Notes "Orchestrate," and No Exhibits Are "Killed"

When it comes to an additional review of the winter exhibitions of the National Academy of Design, promised to the readers of THE AMERICAN ART NEWS as a sequel to the first review two weeks ago, the first thing to be said is this: The finest display of artistry at the show is the remarkable way in which the pictures have been hung. Each of the three main exhibition rooms is a picture in itself, and the big Vanderbilt Gallery is a tremendous composition that has called forth praise from painters and laymen alike. Hanging committees are usually abused by everyone, but this year's trio, composed of Robert Vonnoh, chairman; Herbert Adams and Ivan G. Olinsky, has covered itself with glory.

Going about it in precisely the same way that a Modernist painter would use in constructing a "decoration," the hanging committee has made the various pictures "orchestrate." Without reference to their subjects or their meaning, Mr. Vonnoh and his confreres have so arranged them that their various color notes, instead of clashing, harmonize. There are waves of blue and crescendos of pink, and warm motifs and cold motifs. As a result, and because each picture is hung in its relation to the whole, no individual work is "killed" by its neighbor. The exhibition is by all means the best hung show the Academy has had for years.

Some of the paintings in the Vanderbilt Gallery, outside of the prize winners, which call for special notice are Daniel Garber's "The Mill," scintillating with delicious sunshine and shade; "Night," a big and poetic subject by Robert H. Nisbet; "The Rain Pool," a delicious piece of western color by Albert L. Groll; "Barnyard Scene," an exceedingly brilliant bit in John E. Costigan's thick impasto; "On an Isle in Arcady," one of Frederick Ballard Williams' colorful and romantic idyls; "A River Town," one of Robert Spencer's soberly beautiful New Hope subjects; "Mist and Rainbow," a prismatic Niagara subject by Emil Carlsen; "Brooklyn Bridge," in which Peter Marcus shows how much beauty of color can be found in a prosaic water front subject; "Sunshine After Rain," a rich and waxy theme by Ernest Lawson, and "The Stone Bridge," a delicious study in tonalities by Paul King.

In the South Gallery works that are particularly noticeable include "Spent" in Eugene Higgins' deeply decorative and soberly romantic vein; "Circus Parade," an extremely colorful and striking Gifford Beal; "Ripening Grain," by Edward Gay, surprisingly modern for a painter of 84 years; "Windy Day," by Hayley Lever, full of bright color and movement; "Tampa," a light and warm Reynolds Beal; "Elements in Cosmos," in Frederick J. Waugh's newly colorful manner, and "The Peace of Sleeping Nature," one of William H. Singer's delicate Norway subjects.

In the Center Gallery are found "Miss Virginia," by Abram Poole, looking like a page from Godey's Ladies' Book; an engaging "Landscape, New Jersey," by Sophie M. Brannan; a hazy "Golden Hill," by Guy Wiggins; a pleasing and atmospheric "Golden Autumn," by Robert Vonnoh; "Birds of Passage," a harbor and boat theme in Jonas Lie's best decorative style; "Autumn," a nude and landscape in cream de menthe and rose, by F. C. Frieske, and a rich and scintillating "May Morning" by Leonard Ochtman.

Inness' "Evening Glow" at Auction Brings \$5,500; a Murphy, \$3,750

At the dispersal of 108 paintings belonging to the collections of the late Mrs. Harriet A. Curtis, the late Daniel F. Appleton and John C. Tomlinson, on Nov. 26, at the Anderson Galleries, the proceeds were \$19,144.50. George Inness' "Evening Glow" was bought by John Levy for \$5,500, and J. Francis Murphy's "Autumn Evening" by A. J. Harlow for \$3,750. Other paintings were sold as follows:

"Near the Mouth of the Scheldt," manner of Clays, to Warwick House, \$410; "Autumn Evening (unfinished)," by A. H. Wyant, to Clapp & Graham, \$950; "The Recalcitrant Cow," by Julien Dupré, to Marshall Ball, \$305; "Autumn Idyl," by R. A. Blakelock, to Henry Schultheis, \$330; "Declining Day," by George Inness, to John Levy, \$450; "Donors with Satyrs" (diptych), by Barthel Bruyn the Elder to Marshall Ball, \$460; "Portrait of a Young Woman," by Ferdinand Bol (attributed), to Marshall Ball, \$300; "Hercules at the Court of Omphale," by Pietro da Cortona (attributed), to Marshall Ball, \$410.

Lachman Ranks Chicago's Rebel Exhibit Above Art Institute Show

CHICAGO—Harry B. Lachman, who is now in Chicago, sent greetings to C. Raymond Johnson, chairman of the committee of rebel artists exhibiting at Rothschild's department store. "The several pictures displayed in the store window as a sample of the exhibition upstairs," wrote Mr. Lachman, "are worth more, considered aesthetically, than the entire exhibition at the Art Institute" (meaning the annual display of American paintings and sculpture).

Lachman's paintings are now being shown at a one-man exhibition in Chicago. The display is sponsored by Mary Garden.

## BIXBY GIVES \$250,000 TO FINE ARTS SCHOOL

St. Louis Collector's Beneficence Will Enable Washington University to Erect a New Tudor-Gothic Building

ST. LOUIS—William K. Bixby has presented \$250,000 to Washington University for the erection of a new building for the School of Fine Arts. The gift is outright and contains no other provision than that the new building shall be on the main campus of the university.

The board of directors, of which Mr. Bixby is a member, has decided to name the new school the "W. K. Bixby Art School Hall." It is hoped the building will be ready for occupancy within the next two years. It will conform in architectural style with the other buildings of the university, which are Tudor-Gothic, designed by Cope and Stewardson, and J. P. Jamieson of St. Louis.

At present the School of Fine Arts occupies the old British Pavilion of the Louisiana Purchase Exposition. It is badly equipped, and inconvenient for an art school. E. H. Wuerpel, the director, calls it a "graceful relic" of the World's Fair. The rooms, furnished in styles of various English periods, are the greatest beauty of the building and some of the rooms in the new building will probably be modeled after them, so that it will be possible to use the splendid wood panels and carvings which form part of the decorations.

The St. Louis School of Fine Arts in its faculty and methods of teaching has always ranked high. It has been poorly housed because the university, though wealthy in some departments, had no fund that could be diverted for the school of art.

Besides being the owner of a great private art collection, Mr. Bixby has made many gifts to the City Art Museum, and has often loaned art objects for public display. He will leave soon for Nairobi, British East Africa, and will return to St. Louis about May 1. —M. P.

### Rosenbach Company Exhibits Collection of Rare English Books

A collection of rare books, composed chiefly of first editions of English literature, is being shown in the exhibition by the Rosenbach Com-

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pany, which opened Nov. 28 at their galleries, 273 Madison avenue, to continue until Dec. 23.

A first edition of Bunyan's "Pilgrim's Progress," dated 1678, is of particular interest to lovers of rare books. It was "Printed for Nath. Ponder at the Peacock in the Poultry near Cornhill." There are some intimate copies of books from the libraries of Lamb, Browning, Tennyson, Byron, Shelley, Dickens, Wilde, Thackeray and Montaigne, and an unusual collection of autograph letters and historical documents.

## OLD TIMERS RETURN TO BERLIN EXHIBIT

Autumn Display Reveals Work of Artists of Past Generation, in Contrast With Last Spring's Secession Show

BERLIN—In contrast to the spring exhibition of the Berlin Secession, given up only to the modernists, the autumn display shows a few artists of the older generation. Good old acquaintances are renewed and one is able to admire the master of Impressionism, Lovis Corinth, in unaltered possession of his capacities. His portraits have extraordinary vigor.

Lesser Ury, just now celebrating his sixtieth anniversary, is also one of the Impressionistic masters. He exhibits attractive landscapes. A collective show of Leo von König, aged 50, contains portraits in his ripe style.

The portrait of the celebrated physicist, Albert Einstein, by H. Struck meets the eye. Klaus Richter's technique reminds one of the Renaissance masters' manner.

The "Jury Free" show announces in its program its intention to be the stepping stone for artists of every school. It wants to promote the struggling forces of modern art that only follow uninfluenced judgment, unhindered by cliques and clubism. Among the 2,000 pictures, however, two-thirds are so unimportant that the visitor is inclined to wish the "creators" would choose some useful profession. The other part is of good quality, but without any special merit, except perhaps the work of E. Feyerabend, E. Richter, L. Tihanyi and Jacobi. —F. T.

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PARIS—A recent invention by a French scientist, M. Pierre Lambert, is an instrument by means of which light is polarized, enabling an observer to see through the film of age and to view the colors of a picture in their original freshness. It has already been tested with satisfactory results, and beauties concealed from the normal vision have been revealed in several ancient canvases.

It is believed that M. Lambert's instrument will prove a safeguard against indiscreet restoration, for it will make unnecessary the ordinary methods to show what old masters really intended when they put on their colors. Restoration is a peculiarly delicate matter, and when unintelligently applied, is usually unsuccessful.

However, it was a favorite saying of Millais that "Time was the greatest of the old masters," and it seems probable that some of the masters themselves had the mellowing influence of age in view and deliberately pitched their colors in a high key. The new invention will make it possible to determine just what colors were originally applied, and though the mellowed state may be preferable, it will reveal whether the mellowing was done in the studio of the master or by the hand of Time.

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## PARIS

Every now and then some foreign country becomes the hero of the day in Paris. At this hour it is Spain. Following Spanish fashions in dress, Spanish dancers and Spanish music, comes the turn of Spanish painters. Close upon Señor Echague at Georges Petit's, Señor F. Beltran-Masses has been a great "draw" at the club rooms of the palatial Union Interalliée.

If it may be questioned more or less justifiably whether certain countries have or not a national style in painting, this can certainly not be doubted in regard of Spain. Magnificence, bravura, parade, and technical skill are shared by all its more distinguished artists: Zuloaga, Anglada, Beltran, Zubarriau, Sorolla, Echague, Vasquez-Diaz and the Catalonian, Sert.

In some respects Beltran recalls Brangwyn, as, particularly, in a picture of a white-veiled woman among boats. He shows deftly executed portraits of the South American writer, Garcia Calderon. Much fastidious exquisiteness in a lighter vein is achieved in a set of picturelets reminiscent of Watteau, Monticelli and Turner.

Several very remarkable Russians are exhibiting in Paris just now. Alexander Iacovleff and Vassili Choukaieff are showing their past year's work at the Galerie Barbazanges, where the former had a collection of such striking pictures done in China some little time ago. Among modern Russians, Iacovleff shows the closest kinship with our western European traditions. He is attracted by Mediterranean scenery, for this exhibition consists chiefly of pictures painted on the Homeric island of Port Cros.

A large portrait group with the island in the background, painted in distemper combining regard for the murally decorative with strict veracity, is a very remarkable work. The portrait of Anna Pavlova may be considered hard and cold, but it answers faithfully to the artist's ideal. And how empty seem other portraits compared with his, in heroic size, of that other great artist, Grigoriev. Vassili Choukaieff is no less severe with himself. He, also, leaves nothing to the mercy of chance, but achieves his perfection rather by elimination and strict adherence to simplified facts.

The painted work of Jongkind, between his earliest years (the fifties) and his last (the eighties), has been on view at Georges Petit's. Jongkind, as everyone knows, grew younger as he grew older. But he was ever true to one or two fundamental principles—for instance, the color scheme. One of the most attractive pictures here was the skating scene (1868, perhaps his finest period) belonging to M. Simonson, 33 x 44 centimetres, the average size of his pictures. A picture of Grenoble, dated 1886, is, however, no less fresh and juvenile. One of the bigger pictures was "La Sortie du Port" (1865) in a beautiful blue key.

The etched work of M. Albert Besnard, little known to the public, consisting of some 300 plates, is on view at the Pavillon de Marsan, where it has been given a most successful reception. —M. C.

## Rochester, N. Y.

The November exhibition at the Memorial Art Gallery comprised figure subjects and portraits by Truman E. Fassett, of New York City, whose works formed a special exhibit in the small gallery; paintings of China by Frederick Clay Bartlett, and canvases painted in Spain and France by William J. Potter.

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## LONDON

While the war was still raging we were told not to expect any art development until time had been allowed for its influence to make itself felt. This, we were assured, would be apparent as soon as men's minds recovered from the shock of militarism rampant.

That time, it seems, is not yet come, for if we are to judge by the present show of the Society of British Artists, we are as a whole pretty much where we were in 1914. It would be difficult to pick out any single exhibit and claim that it is significant of a changed attitude towards the æsthetic side of life. Portraits and landscapes, genre pieces and seascapes are indistinguishable, both in manner and technique, from those that have graced such exhibitions for many years. We are still awaiting the renaissance.

And yet, the number of little red discs, denoting that the exhibit has found a purchaser, have really been remarkable of late, wherever an exhibition has outstanding merit. At the Leicester Galleries, when there is a show of the calibre of that of the Max Beerbohm cartoons or paintings by a really good artist, one is reassured as to the practical appreciation by the cognoscenti of modern work.

It is interesting to note how much of the modern movement in interior decoration is directly traceable to those smaller "objets de vertu" introduced into this country by the firm of Yamanaka. We were at first inclined to regard the jade carvings, jewelled jardinières, ivory carvings of fruit and crystal carvings of animals and flowers as something rather exotic for our own use. A few years and that point of view has entirely changed. The Bond street branch of Yamanaka has now become the Mecca of the woman who wants to make it clear that she possesses real appreciation of the decorative side of art.

Considerable interest is being evinced whenever old musical instruments appear in a sale catalogue. At Puttick & Simpson's violas and harpsichords, Cremona violins and Neapolitan violoncellos fetched good prices a few days ago, an eighteenth century harpsichord going for £225. —L. G.-S.

## Buffalo

At the exhibition of Polish art at the Hotel Iroquois were shown 2,000 articles collected from all parts of Poland. One of the most striking exhibits was a steel carving of President Pilsudski of Poland, made by the Polish Art School.

A water color, "The Beggar," by Grombecki, was particularly fine. There were also original paintings by Lindemaim, Noskowski, Radwan, Mirski and A. Jabczynska. Scenes of Polish town and village life were depicted by inlaid woods of natural colors by Stabrowski. There were many examples of Polish arts and crafts.

The thumb-box show of the Society of Artists at the Albright Gallery is particularly attractive this year, 285 pictures filling the walls and representing eighty contributors, from twenty to thirty of whom are out-of-town artists. Among the contributors whose work aroused much favorable comment were Miss Florence Julia Bach, Miss Grace Romney Beals, Miss Mary Butler, of Philadelphia; Carl Bredemeier, John Bentley, of Woodstock; Bernard V. Carpenter, Miss Ethelyn P. Cobb, Mrs. William Denny, Miss Frances Folsom, Mrs. Robert Fulton, Frank T. Ford, Miss Grace Milsom, Mr. and Mrs. Otto H. Schneider and John Rummell. The show will continue until January.

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## CHICAGO

The Arts Club has formally opened its season with an exhibition of fifty modern European and American paintings and a lecture by Forbes Watson, of New York. Works by Cezanne, Courbet, Cassatt, Davies, Derain, Forain, Gauguin, Laurencin, Morisot, Manet, Matisse, Picasso, Renoir, Redon, Stella, Seurat, Toulouse-Lautrec, Van Gogh and Vuillard are shown.

Alexis J. Fournier, landscape painter, of East Aurora, N. Y., has recent canvases on view at the Marshall Field & Company Galleries.

Paintings by Harry B. Lachman, including landscapes and scenes of Paris and of old French towns, are being exhibited at the Carson Pirie Scott & Company Galleries. Miss Mary Garden was a guest of honor. She had previously assisted Mr. Lachman at a reception and exhibition at the Drake Hotel.

Dard Hunter, one time art director of the Roycroft industries, a designer of stained glass windows, and an expert in typography and paper making, came to the first meeting of the Chicago Society of Etchers, Nov. 26, at the Art Institute, to discuss the question of paper for the printing of etchings. The Chicago Society of Etchers, Bertha E. Jaques, secretary, will hold its exhibition in February.

The Illinois Chapter of the American Institute of Architects, the Illinois Society of Architects, and the Chicago Architectural Club will unite in staging the thirty-fifth annual architectural exhibition in March at the Art Institute.

The Art Institute has hung its first group of drawings by French artists of the last century. There are four nudes by Rodin; a man, a horse and a dancer by Degas, the gift of Robert Alerton; "Les demoiselles en bleu," by Constantin Guys; a landscape by Van Gogh, "Le Cafe" by Jongkind, "Rue des Toiles à Bourges" by Meryon, a nude and a portrait head by Puvis de Chavannes, and "La Bergerie" by Millet, loaned by the Friends of American Art. A portrait of Rodin by Raffaelli, the gift of Mrs. Lewis L. Coburn, and a line portrait with aquatint by Francois Clouet, loaned by Miss Alice Roullier, complete the selection.

The Friends of American Art, who purchased Grafly's bronze bust of Duveneck and Leopold Seyffert's painting, "A Model," has also bought Chauncey F. Ryder's landscape, "Mount Lovewell," and Eugene Savage's "Arbor Day," a decorative work, from the annual exhibition at the Art Institute.

The Guild of Boston Artists are making their first appearance in the West at the House of O'Brien.

—Lena May McCauley.

## Indianapolis

Clifton A. Wheeler, who spent two months in the Catskills, has been showing landscapes, sixteen oils and twelve water colors, at the Lieber Galleries. Examples from each group bore "sold" tags the opening day.

Gaar Williams, cartoonist for the Indianapolis *News* for years, has become the cartoonist for the Chicago *Tribune* and the New York *Daily News*. The Portfolio Club gave him a farewell party. The Indianapolis *News* entertained in his honor and presented him with a landscape by Clifton A. Wheeler.

Otto Stark has brought home ten pictures from Leland, Mich., where he painted from late in July until the middle of November. Mr. Stark will display, in the Lieber Galleries, his Michigan pictures and landscapes painted in Florida.

J. Otis Adams, who painted at his Leland, Mich., studio through the summer and autumn, will leave for Florida soon, to spend the winter painting Southern landscapes.

John Herron Art Institute plans a continuous exhibit in the Public Library, showing one canvas at a time from its permanent collection. The first to be so shown is Bundy's "Monarch Beech."

Two November exhibitions at the Herron Institute were a collection of about thirty color etchings by George Senseney, and a large display of paintings and small bronzes by American animal painters and sculptors. These painters are Charles Livingston Bull, Matilda Browne, Max Herman, F. T. Johnson, G. G. Newell, H. R. Poore, Carl Rungius, B. C. Volkert, Carleton Wiggins and W. H. Howe. The twenty-three bronzes are by Eli Harvey, Anna V. Hyatt, Grace Johnson, A. P. Proctor and F. G. R. Roth. —Lucille E. Morehouse.

## PHILADELPHIA

As a preliminary to the establishment of a permanent memorial, the Art Alliance opened last Monday the most comprehensive loan exhibition of paintings by Benjamin West ever assembled. It will continue until Jan. 2. The aggregate of value is estimated at several hundred thousand dollars. Included are portraits, historical paintings, engravings, sketches in pencil, ink, sepia and pastel, and oils.

Famous collectors of New York, Boston and Philadelphia have lent paintings. The Alliance's exhibit is supported by the Pennsylvania Historical Society and by Swarthmore College. A reception will be held at the Historical Society on Dec. 12, when the president, Hampton L. Carson, will make an address.

The Art Club announces its twenty-eighth annual exhibition of oils, from Dec. 16 to Jan. 15. A gold medal will be awarded.

The Print Club opened a show of wood blocks in color and wood engravings this week.

Eleanor Arnett is showing her work at the Plastic Club.

Charles J. Connick, of Boston, is to be represented by a display of leaded glass windows, working drawings and cartoons at the Pennsylvania Museum and School of Industrial Art from Dec. 12 to 24.

The Adolph Newman Galleries have oils, portraits and miniatures by Otto P. Perkel.

At Gimbel Brothers is the Herbert D. Allman collection, including Corots, Daubignys, and Troyons.

On Dec. 10 will be held a convention to formulate a policy on the broadest lines, which will be inclusive of all branches of art education, by the Metropolitan Art Association of Southeastern Pennsylvania. Speakers of national distinction will make addresses to the 500 delegates.

—Bushnell Dimond.

## Aurora, Ill.

Delegations of Chicago artists and art patrons who have been attending the second annual show of the Aurora Art League have found canvases being exhibited fresh from the painters' studios. At the same time they have beheld a choice collection of pictures by Inness, Martin, Blakelock, Ranger, Murphy and Moran.

Grace Ravlin's sunlit Algerian scenes, and canvases by Leopold Seyffert, Wilson H. Irvine and Jessie Arms Botke are being shown here before being exhibited in Chicago. A group of paintings has been donated to the Art League by Irvine, Harry B. Lachman, Pauline Palmer, Ossip Linde, Edwin Barrie, Carl Krafft and Carson Pirie Scott & Co., and these are among the exhibits at the Aurora Hotel.

According to James M. Cowan, one of the organizers of the Art League, ninety-nine pictures have been bought here since January 1, 1921, which leads to the claim that Aurora has more sales per capita than any other city of its size in the country. It is hoped to make the donated pictures the nucleus of a museum.

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## BOSTON

Twenty canvases by Marion Boyd Allen have been on view in the upper gallery of Doll & Richards for the past two weeks. They cover a wide variety of subjects. Best of all is the artist's life-size portrait of Anna Vaughn Hyatt at work on her sketch model of "Jeanne d'Arc." Others that pleased were "The Ship Builder," "Enameling" and "Just a Boy."

Arthur C. Goodwin's paintings are on for two weeks beginning November 28 at the Guild of Boston Artists, Newbury street.

At the Children's Bookshop on Boylston street, Maurice Day, a former graduate of the Museum School, is having his first Boston exhibition of illustrations for children's books. Mr. Day works successfully both in color and pen and ink. His exhibit will continue until January 1.

At the Boston Museum the American Society of Miniature Painters are holding an exhibition to continue through December 10.

Professor G. de Benedictis, a well-known Boston instructor, has one hundred and thirty-one paintings this week at Grace Horne's Gallery. He paints with equal facility in either oil or water color.

At Doll & Richards, opening December 1, Stanley W. Woodward has his first exhibition of water colors, ten in number. They are mainly marine views painted in Ogunquit, Me., last summer.

In the same gallery are twelve figures in water color by the English artist, W. E. Webster. He has a freedom in brush strokes more usual in landscapes than in the difficult modeling of the human features.

Beginning on November 28 and continuing through December 10 at the Vose Gallery are paintings by the marine artist, William E. Norton.

—Sidney Woodward.

## Baltimore

The purchase of "Luzanna and Her Sisters," the Walter Ufer canvas acquired for Baltimore by the Friends of Art, and which has been on view for some weeks at the Maryland Institute, is significant of a general awakening of appreciation for the fine arts in this city. It is only the first of similar purchases which will be made with a view to building up a collection for a future Baltimore Museum.

John E. D. Trask, the art director, at the unveiling of the Ufer painting, pointed out that there was a group of Baltimore artists held in high esteem—outside Baltimore. The Friends of Art will endeavor to see that these and other artists are henceforth more appreciated here.

At the Purcell Gallery is a display of oil studies by Margaret M. Law. The imaginative element is generally uppermost in her work, especially in "Morning—Gulf of Mexico." This picture has exquisite blues of the sea, and its dawn-flushed cloud masses have a dreamful quality. "New Orleans Market," "The Alamo, San Antonio, Texas," and "Patio, Poet's House, Austin," are among other striking pictures.

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## LOS ANGELES

These prizes were awarded at the "First Annual Competitive Exhibition of the Paintings of California Artists" at the Southwest Museum:

For landscapes—First, Edgar Alwin Payne, \$250, for "Topmost Crags"; second, Hanson Puthuff, for "Exaltation"; honorable mention, John Frost, for "Live Oaks"; Orrin A. White, for "Sunshine and Shadow."

For figures—First, Maynard Dixon, \$50, for "The Navajos"; second, F. Carl Smith, for "Angelus."

For water colors—First, Rowena Meeks Abdy, for "From My Balcony."

William Lees Judson, by popular vote, was awarded a special price of \$100 for his painting, "Morning."

The twelfth annual exhibition of the California Art Club has been removed from Los Angeles to San Diego, where it is being shown in the fine arts gallery of the San Diego Museum, under the auspices of the Friends of Art.

Twenty-four miniatures by Mary Coleman Allen are at Cannell & Chaffin's. Mrs. Allen, formerly of New York, now has a studio in Pasadena. Both delicacy and beauty mark the display.

Seventeen portraits by Southern California artists are being shown at the same gallery. Included are works by Donna Schuster, Douglas Crane, Otis Williams, Clarence Hinkle, John Rich, Roscoe Shrader, Alson Clark, Loren Barton, Kathryn Leighton, Mabel Alvarez, Max Wiczorek, and Dudley Carpenter, the latter having what seems to be the best picture, a pastel of two children.

Kamuela Searle, a young American artist born in Honolulu, where he won fame as a swimmer, is showing twenty-five pastels at Cannell & Chaffin's. He is a born colorist. His only instructor was Ernest Pohl, of San Diego. He is a protégé of Lyman J. Gage, at Point Loma.

Los Angeles residents are greatly interested in the purchase by Henry E. Huntington of the Gainsborough "Blue Boy," which is undoubtedly destined for the Huntington collection at San Marino. Many hopes are expressed that the collection may be viewed by the public in the near future.

The Museum of History, Science and Art is exhibiting a group of three "one-man shows," water colors by Bessie Ella Hazen and Carl Oscar Borg, and oils by Douglas Parshall. One or two paintings by DeWitt Parshall will be included in the group of his son's work.

—Helen W. Rich.

## Detroit

The annual exhibition by Michigan artists was formally opened Dec. 2, at the Detroit Institute. The two prizes already awarded are the Scarab Club gold medal, to Mrs. E. Milligan, for her "All to Ships and Sailors He Gave His Heart Away," and that of the city art and design committee of the Twentieth Century Club, to William Pascoe, for his portrait sketch. One hundred and fifty pictures and twelve pieces of sculpture have been accepted.

Clyde H. Burroughs, secretary and curator of the Institute, will give a talk on Michigan artists in the auditorium, and afterwards in the exhibition rooms on Sunday afternoon, Dec. 11.

The print department will show a collection of contemporary British etchings assembled by Lawrence Binyon of the British Museum during December.

Dr. Wilhelm Valentiner, formerly curator of decorative arts of the Metropolitan Museum, has become the expert and advisor of the Detroit Museum staff. His assistance and that of Dr. Wilhelm Bode last summer resulted in important purchases of paintings, sculpture and handicraft.

## Richmond, Ind.

Seventeen artists are represented in the annual exhibition of Richmond artists at the Public Art Gallery. The features are a group of pastels by George H. Baker and a collection of sketches in oil by John E. Bundy.

Aside from these Mr. Bundy shows a snow scene, "Winter Among the Hills"; Francis Brown is represented by "The Whitewater Valley," Maude Kaufman Eggemeyer by some garden scenes and a fine portrait of John M. Eggemeyer, Jr. Other exhibitors are Miss Elizabeth Comstock, Elmore Kempton, Elwood Norris, Lawrence McConaha, Z. E. Pottenger, Clyde St. John, Blanche Waite, Nora Lee Richard, Mrs. J. E. Cathell, Oliver Erbs, William Eyden, Jr., A. W. Gregg and John M. King. Mr. and Mrs. William Dudley Foulke purchased two canvases on the opening day.

—E. G. W.

## Hartford, Conn.

Cornelia C. Vetter is giving an exhibition of paintings, mainly done during the summer in this vicinity. A few are included that were painted during her travels in Spain.

Aage Mall has sailed for his native Denmark to study and paint landscapes for at least a year.

The Morgan Memorial Museum is showing etchings and lithographs from the collection of George A. Gay. The works of the great masters are shown, including Rembrandt, Méryon, Whistler, Haden, Cameron and Bone. A lecture by Felix Ray Carrington was given in connection with the exhibit. —Carl Ringius.

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## BERLIN

The greatly admired White Hall of the former imperial palace, now the Museum of Arts and Crafts, holds at present an exhibition of the Jacob Krause Bund. The German bookbinders chose this name, belonging to a famous XVIth century master of the profession, for their society. A hundred old books, dating from the XVth century to the XIXth, are on display. The Prussian state library and the former royal libraries of Berlin, Potsdam and Charlottenburg have contributed of their treasures only their best examples.

In the little Pillnitz Castle, near Dresden, the former summer home of the Saxon royal family, workshops for tapestry weaving have been installed by the republican government. Two artists, Wanda Bibrowicz and Professor M. Wislicenus, have been put in charge. Several rooms in the new Museum for Arts and Crafts in Berlin have been filled with works produced under their direction.

The Wallraf-Richartz Museum in Cologne has arranged separate exhibition of the museum's works. Portrait painting in Cologne from the XVth century to the XVIIIth will be shown by itself. The pictures in this collection comprise a large part of the 1,500 in the museum.

—F. T.

## Nashville, Tenn.

The Tennessee State Fair, held annually at Nashville, has affiliated its art department with the American Federation of Arts in Washington, becoming a chapter of the national organization. Hereafter the Tennessee Fair official will be aided by the Federation to give larger and more important exhibitions.

At the recent fair the fine arts department was in charge of Mrs. Robert W. Nichols, who obtained loans of paintings and sculpture by noted American artists. Those represented comprised Frank Duveneck, Richard E. Miller, Sergeant Kendall, L. H. Meakin, W. R. Leigh, Howard Russell Butler, Paul Eldridge Schwab and Nancy Cox McCormack.

## VIENNA

Following the commendable example of the Paris society, "Amis du Louvre," an association has been founded in Vienna, bearing the name of "Verein der Museumsfreunde." It originated in the "Staatsgallerieverein," which has since promoted the collection "Belvedere" by purchasing and donating a number of prominent pictures. The present financial condition of Austria made it necessary to assist the various galleries. The splendid buildings the Hapsburgs erected to house works of art made them entirely an affair of the court.

Many members will be necessary to provide, through the incomes of the membership (1,000 kronen will be the least sum), each of the collections from time to time with a work of art. But the society asks not only money, but public cooperation in other ways.

The former "Gallery for Modern Art" in Vienna, now called "Staatsgalerie," has united paintings and sculptures in its rooms. The gallery has purchased two pictures by the Austrian painter, A. F. Haulpertsch (1724-96), "St. Joseph's Death," and "The Presentation of Christ in the Temple," a sketch for a ceiling piece. Other acquisitions are two pictures by Johann M. Schmidt, "Judith with the Head of Holofernes," and "Immolation of Jephtha's Daughters," and Vinzenz Fischer's sketch (1763) for a ceiling piece in the Diana Temple of the castle Laxenburgh near Vienna. A terra-cotta group, "St. Anne," by Giovanni Guliano, an Italian who became a Viennese, and "A Sitting Man," by an Austrian of 1700, complete the list of recent purchases.

The Austrian Reparations Commission announces that the Austrian museums are allowed to exchange the duplicates of their engravings and drawings. Selling is permitted only on condition that the value of the collections is not diminished. A special paragraph of the St. Germain treaty of peace forbade the Austrians expressly from selling or exchanging their collections for twenty years.

## WASHINGTON

Bela Ormo, who is called the "Vereshchagin of Hungary," is to be in Washington to show his anti-war paintings, as an additional inspiration for the delegates to the limitation-of-armament conference. His exhibition will be at the New Willard Hotel, December 3 and 4. The sponsors are Frederick J. Libby, of the National Council for Limitation of Armaments; Bishop John W. Hamilton, Chancellor of the American University; Rev. Dr. William J. Kerby, of the Catholic University; Rabbi Dr. Abram Simon; Miss Emma Wold, of the Woman's Committee for World Disarmament, and Mrs. Frances S. Nichols, of the National Woman's Bureau.

A reception by the Commissioners of the District of Columbia to the delegates of the limitation-of-armament conference, was held in the National Gallery of Art Wednesday evening, November 23. It must have roused their sympathies, because our country has no adequate gallery for the rapidly growing collections, which are at present housed in the National Museum, where they must share a small space.

The Arts Club Players have developed a high standard of dramatic work, and have given groups of plays. For November 29 and 30 "Pater Noster," by François Coppée, and "The Florist Shop," by Winifred Hawkridge, will be given.

George Julian Zolnay has returned from Nashville, Tenn., where he has been at work all summer restoring the sculptures of the replica of the Parthenon, now under construction in that city. These restorations are made on the basis of the remnants preserved in the British Museum and the Museum of Athens and the fragments left of the ruined temple on the Acropolis.

Mr. Zolnay is engaged on a war memorial for the city of Nashville, a heroic group on a granite pedestal, symbolizing the sacrifice of American manhood and American motherhood.

Arthur Musgrave, of London, has on exhibition at the Arts Club water colors of scenes in and about Washington.

—H. W.

## Cincinnati

John Rettig's exhibition at Traxel's Art Store included a number of subjects painted in Holland, done both in water colors and in oils. There were also local subjects, of which "River Bend" and "Lily Pond in Eden Park" were the most praiseworthy.

Louise Abel has gone to New York for a year's study at the Art Students' League, having won a scholarship in sculpture.

Alice Muth, who has been studying in Spain under Zuloaga, will hold an exhibition in Cincinnati when she returns some time in December.

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**CLEVELAND**  
The Museum of Art bought eighteen Japanese prints from the Spaulding collection in New York. Works by Hiroshige, Shigemasa, Shunso, Eizan and Toyokuni are comprised, and several single prints of actors are especially valued by Curator MacLean.  
Prints and etchings by Eileen Soper, thirteen-year-old London artist, are being shown in the museum library. A collection of works of Western etchers will open soon.  
"Intimate" paintings by American artists form an exhibition of "home-size" oils at the Gage Gallery. Emil Carlsen, Henry W. Ranger, Chauncey Ryder, Charles Melville Dewey, H. Dudley Murphy, Ettore Caser, Felicie Waldo Howell, C. D. Cahoon, Albert Groll, R. M. Mygatt, James H. Hopkins and others equally well known are included. A one-man exhibition by Frederic Grant, of Chicago, is to open soon at this gallery.  
Sidney Laufman, Cleveland School of Art graduate and a charter member of the Kokoon Club, was represented by three paintings, a landscape and two still lifes, at the autumn salon in Paris. The pictures were purchased by a New York dealer. Mr. Laufman, who has been in Paris about fourteen months, has gone on a sketching tour through Brittany with A. G. and Alexander Warshawsky, Cleveland artists.  
The Cleveland School of Art has inaugurated a class in flower arrangement under Mrs. Antonio de Nardo, formerly instructor of the School of Applied Design, New York, who illustrates her teaching with drawings in pastel. The course includes both oriental and modern motifs. —Jessie C. Glasier.

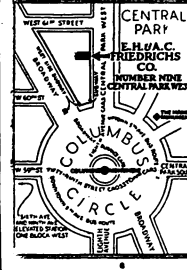
**Columbus, O.**  
At the Fine Arts Gallery of the Columbus Art Association are 200 small works by local artists who have contributed to the annual autumn exhibition of thumb-box sketches. The majority are in oil, and landscapes predominate.  
Three brilliant landscapes are by Herbert Putnam Brown. Works by August F. Lundberg, Carlford Dalton and Pitt L. Fitzgerald command attention by excellence in drawing and value.  
Sketches in water color have been contributed by Alma Knauber, Josephine Klippart, H. Dwight Smith and Ralph Fanning. There is an etching by Charles Fabens Kelley. There is also a collection of small sculptured work by Bruce Wilder Saville.

**ST. LOUIS**  
The first of a series of eight exhibitions of advertising art will be held from Dec. 5 to 23, at the Statler Hotel, under the auspices of the Advertising Club of St. Louis. The work of advertising designer, illustrator and letterer will be shown. Prizes will be awarded.  
Interesting posters all over town announce the annual bazaar by the students of the St. Louis School of Fine Arts for Dec. 7, 8 and 9. Only seven pieces of sculpture are on display at the Artists' Guild, in the annual competitive show. They represent six St. Louis sculptors. The winner will be awarded \$100. Victor Holm is represented by a head of Marie Antoinette and a scale model for a heroic statue of Job. Other works are Nancy Coonsman Hahn's portrait bust of William Marion Reedy, Adele Gleason's "Guadalupe," an old Indian woman; Caroline Risque's child's head and fountain figure, and a fountain figure by Robert Brinhurst.  
Paul Berdanier lectured before the members of the Twentieth Century Art Club on "The Spirit of Art Today."  
Victor Holm, sculptor, and instructor at the St. Louis School of Fine Arts, has finished two decorations for schools, one at Waterloo, Ia., and the other at Fort Dodge. The one at Waterloo is a frieze representing the arts and sciences, and two end panels. At Fort Dodge, the decoration is a panel depicting an Elizabethan schoolroom.  
The Two-by-Four Society of Painters will exhibit at the Public Library during December. At the same time a collection of etchings, lent by Keppel & Co., of New York, and sent out by the American Federation of Arts, will be shown there. Thirteen artists are represented, including Whistler, Pennell, Roth, Le Grand, Haden, Cameron, Bernard and Hassam. —Mary Powell.

**Large Reception and Bazaar**  
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The annual reception and bazaar for the benefit of the Art Worker's Club, 224 West Fifty-eighth Street, will be held at the club rooms on December 7 and 8. Many artists have donated framed sketches, hand-made Christmas cards and calendars. And in addition to the always popular Tanagra figurines, desk sets, fancy bags, etc., there will be a number of new and artistic articles of beautiful design.  
Among those in charge of the tables will be Mesdames Ripley Hitchcock, Theron Strong, L. Picabia and Francis Rogers, and Misses Constance Curtis, Georgina Howland, Ella Valk, Louise Heustis and Lydia Field Emmet.

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**CURRENT EXHIBITS IN  
NEW YORK GALLERIES**

(Continued from Page 2)

Montross Galleries, until December 11. The  
vivid colors typical of almost all his pictures are  
arranged in accordance with the color theory  
of the Metropolitan School of Art where he  
has recently been studying.All of Colbert's subjects have their source in  
Indian folk lore. One picture shows the  
ascent of the gods from the world when man  
no longer needed them. Another, of a great  
red eagle pierced by an arrow, symbolizes the  
god who preferred death to being despised and  
forgotten.Straight lines and geometric forms char-  
acterize most of his designs. Some seem to  
suggest a kinship with the Cubists though they  
are not the result of any affiliation with them.**Calendar of New York Exhibitions**Ackermann Galleries, 10 East 46th St.—Old time  
coaching prints through December.Ainslie Galleries, 615 Fifth Ave.—Permanent display of  
Inness landscapes; paintings by Duveneck.Anderson Galleries, Park Ave. and 59th St.—Memorial  
exhibition of oils, water colors and drawings by  
Frederick Shaler, to Dec. 10; wood block prints by  
Ruzicka, to Dec. 10; modern French paintings in  
the Salon Français until Dec. 24.Arden Gallery, 599 Fifth Ave.—Christmas exhibition  
and sale, to Dec. 28.Arlington Galleries, 274 Madison Ave.—Exhibition of  
American paintings.Art Center, 65-67 East 56th St.—Exhibition of de-  
signs for Sunburst Cover competition by American  
Institute of Graphic Arts, Dec. 3-16; water colors  
from Central Asia, India and China by Gertrude  
Hadenfeldt, and embroideries and hand decorated  
fabrics from Thibet, Persia and Hindustan, Dec.  
8-21.Babcock Galleries, 19 East 49th St.—Annual exhibi-  
tion of the Guild of American Painters, to Dec. 10.Belmaison Galleries, Wanamaker's—Paintings by  
French Cubists and Post-Impressionists, to Dec. 17.Brooklyn Museum, Eastern Parkway—Facsimile repro-  
ductions of Holbein's drawings; American water  
color exhibition; Sixth Annual Exhibition of the  
Brooklyn Society of Etchers, Dec. 6-Jan. 2.Brown-Robertson Galleries, 415 Madison Ave.—Holi-  
day exhibition of pictures for children, Dec. 5-31.Brunner Galleries, 43 East 57th St.—Paintings and  
drawings by Frank Burty, to Dec. 24.Daniel Gallery, 2 West 47th St.—Paintings by Albert  
Bloch, to Dec. 6.Dudensing Galleries, 45 West 44th St.—Bernard  
Boutet de Monvel and his friends, through Decem-  
ber.Durand-Ruel Galleries, 12 East 57th St.—Paintings by  
Mauffra, Dec. 5-24.Ehrich Galleries, 707 Fifth Ave.—Paintings and  
monotypes by Henry Wight; portraits of children  
in water color by Elinor Barnard, to Dec. 6; por-  
traits in three crayons by Frederick T. Weber and  
jewelry and decorative metal by Marie Zimmerman,  
Dec. 7-29.Fearon Galleries, 25 West 54th St.—Portraits by J.  
Young-Hunter, beginning Dec. 5.Ferargil Galleries, 607 Fifth Ave.—Paintings by Alex-  
ander Bower and William Paxton, to Dec. 21.Folsom Galleries, 104 West 57th St.—Paintings by  
American artists.Galerie Intime, 749 Fifth Ave.—Paintings by William  
Starkweather, to Dec. 12.Harlow Gallery, 712 Fifth Ave.—Etchings and litho-  
graphs by Whistler, etchings by J. C. Vondrous, and  
paintings by Albert D. Smith, through December.Kennedy Galleries, 613 Fifth Ave.—"Old English  
Colour Prints," through December.Kinsore Galleries, 668 Fifth Ave.—Oils by Christine  
Herter, to Dec. 17; paintings of interiors by Louis  
Metcalf, to Dec. 10.Knoedler Galleries, 556 Fifth Ave.—Exhibition of the  
works of Emil Fuchs, to Dec. 12; exhibition of the  
Lotz-Brissonneau collection of Lepère etchings, be-  
ginning Dec. 5.Kraushaar Galleries, 680 Fifth Ave.—Paintings and  
bronzes by modern masters of American and Euro-  
pean art, Dec. 3-Dec. 31.John Levy Galleries, 559 Fifth Ave.—Paintings by  
George H. Bogert and Louis Paul Dessar, Dec. 5-31.Little Gallery, 4 East 48th St.—Hand wrought jewelry  
by the Jewelers' Guild of the Boston Society of Arts  
and Crafts, to Dec. 8.Lowenbein Gallery, 57 East 59th St.—Permanent ex-  
hibition of small paintings by American artists.Macbeth Galleries, 450 Fifth Ave.—Fifth Annual Ex-  
hibition of Intimate Paintings, to Dec. 12.Mrs. Malcom's Gallery, 114 East 66th St.—Paintings  
by J. Lars Hoftrup, to Dec. 10, from 2 to 6 P.M.Metropolitan Museum, Central Park at 82nd St.—  
Loan exhibition of Oriental rugs from the Ballard  
collection, to Dec. 31; exhibition of prints by Legros,  
Lepère and Zorn, to Dec. 31; modern Japanese paint-  
ings, to Dec. 26.Milch Galleries, 108 West 57th St.—Paintings, water  
colors and drawings by Abbott H. Thayer, Dec.  
5-31.Montclair Art Association, Montclair, N. J.—New  
Jersey exhibition of architecture and allied arts,  
to Jan. 2.Montross Gallery, 550 Fifth Ave.—Indian folk lore  
pictures by F. Overton Colbert, to Dec. 11; paint-  
ings and drawings by George Bellows, Dec. 3-31.National Arts Club, 15 Gramercy Park—Humorists'  
Exhibition, Dec. 8-29.N. Y. Public Library, Fifth Ave. and 42nd St.—Exhi-  
bition of Meryon etchings in the S. P. Avery Col-  
lection, also drawings and early states of etchings  
lent by various collectors, to Dec. 31.Otto Bierhals Studio, 11 East 14th St.—Paintings by  
the artist, to Dec. 22.Ralston Galleries, 4 East 46th St.—Exhibition of Bar-  
bizon paintings and 18th century English portraits.Rehn Galleries, 6 West 50th St.—Oils by Helen Turner,  
to Dec. 15.Sage Foundation, Lexington Ave. and 22nd St.—  
Third exhibition of prints for home decoration by  
the American Federation of Arts, to Dec. 5.School of Design and Liberal Arts, 212 West 59th St.—  
Drawings, paintings and prints by Kimon Nicolaides,  
Dec. 5-21, from 2 to 4 P.M.Schwartz Galleries, 14 East 46th St.—Etchings by A.  
Brouet, through December.Scott & Fowles Galleries, 667 Fifth Ave.—Water col-  
ors by John Sargent, beginning Dec. 3.St. Mark's in-the-Bowwerie, 10th St. west of Second  
Ave.—Paintings and sculpture by Herndon Smith,  
to Dec. 5.Sternier Gallery, 22 West 49th St.—"Anonymous Ex-  
hibition," to Dec. 15.Studio, 14 West 12th St.—Paintings by nine artists,  
to Dec. 15.Tooth, Arthur & Sons, 709 Fifth Ave.—Eighteenth  
Century English portraits, to Dec. 31.Weyhe Galleries, 708 Lexington Ave.—Sixteenth and  
seventeenth century maps of America and other  
countries, Dec. 3-15.Wildenstein Galleries, 647 Fifth Ave.—Third Annual  
Exhibition of the New Society of Artists, to Dec. 15.Women's City Club, 22 Park Ave.—Paintings by  
Clara T. MacChesney, to Dec. 15.Howard Young Galleries, 620 Fifth Ave.—American  
and European paintings.**\$600,000.00 in Jewelry  
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